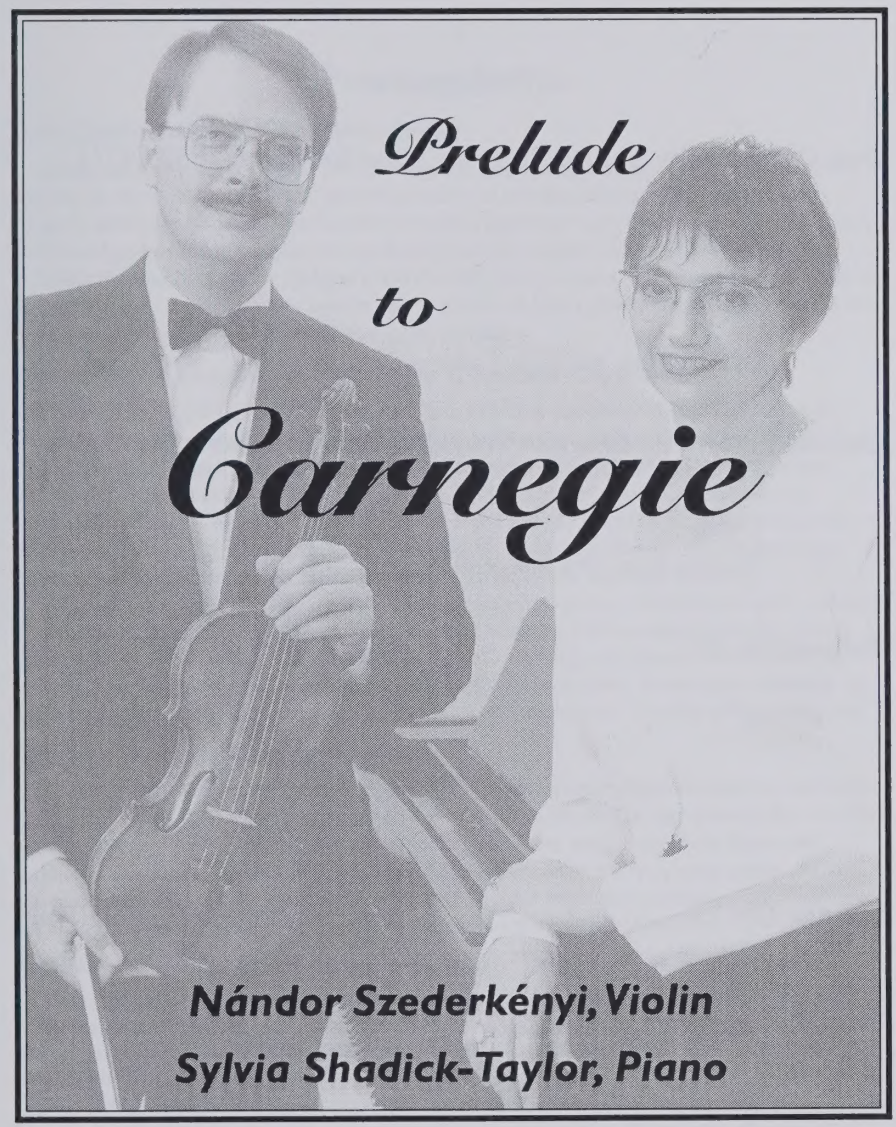

Monday, June 1, 1998

Convocation Hall

8:00 pm

Program:

Duo Concertant *Igor Stravinsky (1882-1971)*

Cantilène
Eglogue I
Eglogue II
Gigue
Dithyrambe

Dances From The Shadow World *T. Patrick Carrabré (b. 1958)*

Fandango
Chant
Dances from the Shadow World

Extase Op. 21 *Eugène Ysaÿe (1858-1931)*

intermission

Sonata Op. 21 *Ernst von Dohnányi (1877-1960)*

Allegro appassionato
Allegro ma con tenerezza
Vivace assai

Sonata Op. 94a *Sergei Prokofiev (1891-1953)*

Moderato
Presto
Andante
Allegro con brio

This recital will be presented at Weill Recital Hall at Carnegie Hall in New York, June 11, as part of MidAmerica Productions' Chamber Music Début series.

Program Notes:

Duo Concertante by Igor Stravinsky

Composed between December 1931 and July 1932, Stravinsky was experimenting with new textures of chamber music. At this time Stravinsky was strongly influenced by a book about Petrarch, written by his friend Charles Albert Cingria. Stravinsky's aim was to connect lyricism and craftsmanship, developing a theme throughout the five movememts to form an integral whole.

While the opening *Cantilène, Eglogue II* and the *Dithyrambe* are free form to the point of dropping barlines, *Eglogue I* is canonic, using pedal tones to create a bagpipe effect. Stravinsky performed the *Duo Concertant* frequently with his friend Samuel Dushkin.

Dances From The Shadow World by T. Patrick Carrabré

Carrabré began the composition of this work in 1987 and completed it in 1992 while also working on a piano concerto which shares some of the same musical ideas. The work is performed without a break between movements, which fall into the fast-slow-fast arrangement of classical sonatas and explores dance rhythms. The opening *Fandango* is aggressive in style containing numerous contrasting sections. *Chant* begins with a direct quote from the Piano Concerto, and develops following a more meditative aspect of "dance". The final movement, *Dances from the Shadow World,* is quite dark in character and centers on an almost diabolical virtuosity.

T. Patrick Carrabré is active as a composer, administrator and arts commentator and is presently Vice-President (Academic and Research) at Brandon University. He has studied with Dr. Robert Turner and Peter Paul Koprowski, and received his Ph.D. studying with George Perle at the City University of New York. For the past three seasons, Carrabré has been an associate composer of the Winnipeg Symphony Orchestra which premiered his *Symphony #1, "The War of Angels"* last year.

Extase Op. 21 by Eugène Ysaÿe

As one of the world's greatest violinists at the turn of the century, Ysaÿe wrote many works for violin. Best-known for his *Six Sonatas for Solo Violin Op. 27,* he also wrote eight poèmes, four of which are for violin and orchestra. The *Extase*, the fourth poème, was written for Misha Elman and demonstrates sincere passion. Ysaÿe was very much influenced by the symphonic poems of Liszt, where the form created no obstacles for his improvisational, melodic imagination. Ysaÿe's poèmes were in turn an example for other compositions, such as the *Poème* by Chausson.

Sonata Op. 21 by Ernst von Dohnányi

Dohnányi has been considered one of the major Hungarian pianists and composers after Liszt. He wrote several chamber works which have gained popularity, such as the *Serenade Op. 10.* For the ten years starting in 1908 he was professor at the Hochschule in Berlin, during which time he wrote some of his best works, including the *Sonata Op. 21.*

The *Sonata* begins with a quiet first movement, which links directly to a variation-trio movement. The finale begins with a transformation of a motive from the opening movement and settles in its conclusion with a return of the *Allegro appassionato.*

Sonata Op. 94a by Sergei Prokofiev

Although written during the war in 1943, this sonata is one of Prokofiev's most serene and bright compositions. David Oistrakh persuaded Prokofiev to arrange the work for violin after hearing it performed in its original version for flute. Very few changes were necessary and in June of 1944, the version for violin and piano received its premiere in Moscow.

While most of this work is full of humour and high spirits, the *Andante* shows an introspective mood. The *Sonata* combines all of Prokofiev's main elements of style: "the classical, modernistic, lyrical and motoric."

Nándor Szederkényi, Violin

Born in Budapest as the son of a musical family, Nándor Szederkényi began playing violin at the age of five studying with his father. Having successfully graduated from the Bartók Conservatory, he continued at the Franz Liszt Academy in Budapest. At the conclusion of his studies, he won the highly coveted national Hubay Prize as top graduate, which enabled him to spend some time at the Moscow Conservatory. While in Moscow, he studied under the guidance of Semion Snitkovsky, the associate of David Oistrakh.

In 1979, he won the first prize at the prestigious International Szigeti Violin Competition in Budapest. A few months later he left Hungary and was employed by the Philharmonia Hungarica in Germany. In addition to his work with the orchestra, he performed as soloist throughout Europe. After coming to Canada in 1985, he won the CBC National Radio Auditions and was heard in concert across Canada and on radio, CBC and CJRT-FM, Toronto.

In 1989 he was invited by the government of Osaka, Japan, to be principal concertmaster of the newly-founded Century Orchestra Osaka. Nándor performs regularly as a soloist and has received praise both from conductors and the press worldwide. His activites as performer and teacher have taken him to Australia, Japan, North America and Europe. He is presently on faculty at the University of Brandon in Brandon, Manitoba.

Sylvia Shadick-Taylor, Piano

Pianist Sylvia Shadick-Taylor holds a B.Mus. cum laude from the University of Alberta, where she studied with Alexandra Munn. Her studies have taken her from her early years in Saskatchewan, to Banff, Aspen, New York and Salzburg. Now in Edmonton, she is a member of the music faculties at the University of Alberta and Alberta College, a freelance accompanist, vocal coach, adjudicator, examiner and private teacher.

As a chamber musician, Ms. Shadick-Taylor has performed with many ensembles including SPECTRUM, the Clarion Trio and Ivory Winds. As an accompanist, she spans opera classics to demanding contemporary concert repertoire, her work often being heard on CBC Radio. She has accompanied many internationally renowned instrumentalists and music theatre stars, including recent performances in France and Japan.

As a soloist, Sylvia has a strong interest in contemporary music. Premiering many Canadian works, she presented a concert tour in the United States in 1997, including her highly successful New York solo concert début.

Sylvia can be heard on the CD's *Northern Arch* and *Soundland Alberta* as well as her own CD release entitled *At Your Service* which highlights the art of accompanying.